



NEW RECORDS  
*for* JUNE  
1915



'His Master's Voice'  
SUPPLEMENT

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# NEW RECORDS

## 'His Master's Voice' RECORDS

JUNE



1915

12-inch records 5s. 6d.; 10-inch 3s. 6d.

### *Orchestral*

THE NEW SYMPHONY ORCHESTRA  
(conducted by LANDON RONALD)

12-inch record, 5s. 6d.

2-0158 Invitation to the Waltz

*Weber*

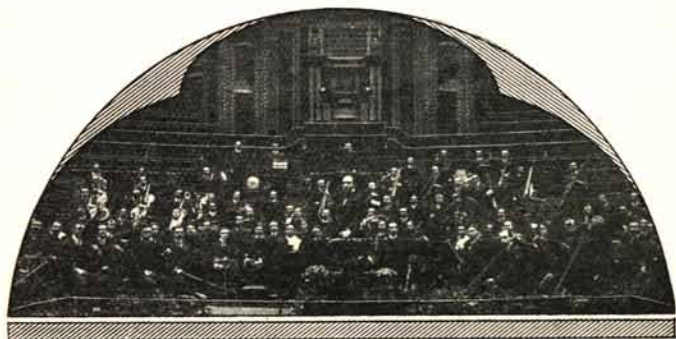


Photo: Dover Street Studios

**F**OR glorious June we have elected to present Landon Ronald and his great orchestra in that daintiest of all programme-morceaux, the Invitation to the Waltz.

# "His Master's Voice"

The work carries through it a note of inspiration which lifts it far above the level of light music.



Photo by Claude Harris

**Landon Ronald:**

The composer himself sketched the "programme" of the piece, which is expressive enough to be followed fairly easily without aid. In the introduction, we have the invitation, prefacing the several short scenes of the comedy of the ball-room.—There is at once the lady's refusal, shyly given: the pressing of a more ardent invitation: the consent of the wayward lady, brisk and animated dialogue, the entry into the dance, the dance at last (how we have been tantalised!) in full swing: a gracious bow from the fair dancer conveying her thanks—and the looks which are so much more eloquent and expressive than formal words.

This wordless comedy, so delightfully expressed in terms of orchestral language, has an importance quite beyond its surface beauty. It marked the transition of modern dance-music. The feelings of that day (nearly a century ago) were re-echoed in Weber's music. Pastoral affectation was ignored, and real and deep feeling was treated of in its place.

Of the bewitching performance nothing more can be said than that it shows the unrivalled powers of the New Symphony Orchestra at their finest. Landon Ronald conducts them peerlessly. (Speed 79)

# NEW RECORDS

## Ballads

Miss RUTH VINCENT (soprano)

(with pianoforte accompaniment)

10-inch record, 4s. 6d.

2-3069 Waltz Song "Tom Jones" *Edward German*

EDWARD GERMAN'S delightful music has no sweeter page than the Waltz Song, beloved of all light sopranos. Its difficulties call for a voice of great flexibility; this said, one must admit that among singers of to-day Miss Ruth Vincent is superbly fitted to render the song.

In truth, this rare artist makes the rendering seem childishly easy, for she makes light of the pitfalls. Her bird-like voice ripples through the waltz-measures with an ease of production that strikes every hearer.

The control shown in the graduated passages is as technically admirable as it is enchanting to the layman. When England possesses artists of such calibre, she can smile at the absence of the many foreign artists of renown.

(Speed 80)

*Recit.* Which is my own true self, I who here to-night  
Do stand amazed to find the world so bright ?  
Or she who crept last night her pillow to,  
And slept, and wept, the hours alternate through ?  
Or I, or she, waking will prove anon ;  
And this a dream be, let the dream go on.  
Ah!

*Air.* For to-night, for to-night, let me dream out my dream of delight.  
Tra la la la.

And purchase of sorrow a moment's respite.  
I am dazed like a lark that has gazed on the sun in his flight.  
Let me sing, let me sing, for I waver and swing  
Between madness and gladness to-night.  
My eyes are dazzled and dazed with a strange delight.

Ah!

(Chas. H. Taylor)

Words printed by permission of the publishers, Chappell & Co., Ltd.



# "His Master's Voice"

Madame ALMA GLUCK (soprano)

(with orchestral accompaniment)

10-inch record, 4s. 6d.

2-3014 The lass with the delicate air *Arne, arr. by A.L.*



Alma Gluck

ARNE'S fragrant old air finds itself in the hands of an ideal exponent. The crystalline tone of Alma Gluck is permitted to shine out, jewel-like, in these artless Old English lines, favourites with generation after generation of music-lovers.

It speaks highly of Gluck's versatility that she can deliver intricate operatic *arie* with the skill and fire of the first dozen grand opera artists of the day—while she can murmur these simple old ballads with a serenity none can outdo.

Her performance of "The lass with the delicate air" is pleasingly unaffected, and delights as much by its freshness as by the pure, clean, endearing enunciation of the artist. Charming Alma Gluck has never done better. To hear this record in the cool of the garden on a summer evening is to know the bliss of Arcadia. (Speed 80)

Young Molly who lived at the foot of the hill,  
Whose fame ev'ry virgin with envy does fill,  
Of beauty is blessed with so ample a share,  
Men call her the lass with the delicate air.

One evening last May, as I traversed the grove,  
In thoughtless retirement, not dreaming of love,  
I chanced to espy the gay nymph, I declare,  
And really she had a most delicate air.

By a murmuring brook, on a green mossy bed,  
A chaplet composing, the fair one was laid,  
Surpris'd and transported I could not forbear  
With rapture to gaze on her delicate air.

A thousand times o'er I've repeated my su't,  
But still the tormentor affects to be mute;  
Then tell me, ye swains, who have conquered the fair,  
How to win the dear lass with the delicate air.

(Old English song)

Words printed by permission of the publishers, Chappell & Co., Ltd.

# NEW RECORDS

## A great New Artist

Miss NORA D'ARGEL (soprano)

(with orchestral accompaniment)

12-inch record, 5s. 6d.

03404 The Doll's Song "Tales of Hoffmann" *Offenbach*

**I**N Miss Nora D'Argel we present (for the first time on records) an artist who has accomplished a rare feat: she has come straight to London from the Colonies, and without even a concert appearance has taken principal part in light opera—with what success everyone knows. The critics were unanimous in praise of her beautiful singing.

In order to make known her talents still more widely, Miss D'Argel has consented to make a record of her great "Doll's Song" from the English production of "Tales of Hoffmann" at the Shaftesbury Theatre.

The brilliant air enables the soprano to show off the perfection of her art. The pleasing tone-colour, ease of delivery and extraordinary flexibility of her voice are features that go to make the record a very fine one. Her command of the "shake" is wonderful. After the clattering of the doll foot-steps, the artist rises to heights of singing that stamp her as an acquisition to musical London. In every way a highly enjoyable record.



Nora D'Argel

(Speed 80)

# "His Master's Voice"

Mr. HUBERT EISEDELL (tenor)

(with pianoforte accompaniment)

10-inch record, 3s. 6d.

4-2545

Love Ships

Kitty Parker



Hubert Eisdell

ADDITIONAL interest is lent to this record by the fact that the music is composed by the wife of the singer. Kitty Parker is the pen-name of Mrs. Hubert Eisdell.

The song reveals that quality of simple appeal which Eisdell knows so well how to bring out. The hopeful strain of the ballad, couched as it is in simile of the riders of the seas, has a majesty of feeling unlooked for in such a morceau. Most of us will think of that graceful bird of the ocean now lying

in fathoms unplumbed—the *Lusitania*—this though the tenour of the song is bright.

How lovingly Eisdell weaves those enchanted words—how delicately he spins those flowing notes. At the close, he wanders up with his own inimitable fineness to a final note of ecstatic beauty. (*Speed 79*)

There are ships that pass,  
Big ships, gray ships,  
Passing in the mist of the ocean way,  
Look up, lotus lady,  
Bold ships, Gold ships,  
They will come some day.

There are ships that sleep,  
Bright ships, light ships,  
Seeking hours of rest from the rolling sea,  
Dry your tears, my lady,  
Love ships, Love ships,  
They will come for thee.

(Douglas Furber)

Words printed by permission of the publishers, Cary & Co.

# NEW RECORDS

## Mr. HARRY DEARTH (bass)

(accompanied by the Band of H.M. COLDSTREAM GUARDS  
conducted by Capt. J. Mackenzie-Rogan)  
12-inch record, 5s. 6d.

02569

**Bombardier Jim**

*Merlin Morgan*

**D**EARTH and the Coldstream Guards' Band in an epic of wartime! In this spirited performance we have an ideal combination of song and artists.

The story of old Bombardier Jim is stirringly told in the grand verses so strikingly uttered by Harry Dearth. His great, robust, dominating voice has a fitting accompaniment with the full strength of the army's pride, the Coldstream Guards' Band, conducted, too, by Capt. Mackenzie-Rogan.



Photo Dover Street Studios

**Harry Dearth**

The popular bass rings out the expressive lines with true feeling and a big sense of character. His words are as clear as a bell. This record ought to be in everyone's collection for it is in many ways unique. (*Speed 81*)

There's a clatter of scabbard and spur,  
There's a step on the old cobbled walk,  
There's a voice that we know with a cheery 'Hullo!'  
That's as good as a painful o' talk.  
There's a face well-furrow'd and tanned,  
There's a figure upstanding and trim,  
With a heart o' the best 'neath a yellow-laced chest,  
And that's old Bombardier Jim.  
Yes, it's Jim! Jim!  
And a jolly long way you'd march in a day,  
To match me another like him.  
There's a stir in the Battery lines,  
There's the trumpeter sounding the 'Dress,'  
There's the Major's 'Shun!' as we follow the gun,  
(And we're one man short of our mess.)  
There's a boot 'well-home' in the stirrup,  
But the toe of it points to the rear—  
And there's Murphy and Miles and a couple o' files,  
To shoulder the old Bombardier.  
Jim! Jim!  
'Stead of sitting four-square on a bone-shaking mare  
It's a ride on the limber for him.  
There's a volley—the third and the last,  
There's the blessing of Father Malone,  
Then it's back we come to the tuck o' the drum,  
(And old Jimmy he's marching alone).  
But when the big muster day comes  
And the Sergeant's a-calling for him,  
On the right of them all, facing Peter and Paul,  
They'll be finding old Bombardier Jim.  
Jim! Jim!  
Tho' gone to the mould with the brave and the bold,  
There's a billet in Heav'n for him! (*Francis Barron*)



**Capt. Mackenzie-Rogan**

Words printed by permission of publishers, Ascherberg, Hopwood & Crew, Ltd.

# "His Master's Voice"

Mr. STEWART GARDNER (baritone)

(with orchestral accompaniment)

10-inch record, 3s. 6d.

4-2543

The Nelson-Touch

Lockton



Stewart Gardner

STEWART Gardner in a song of victory. The brilliant exploits of our mighty fleet in the North Sea, off the Falklands, at the Dardanelles—yea, wherever a German has dared show himself on the waters, has caused many a reference to the still-existent fighting spirit that animated Jack away back in the days of Trafalgar. The Nelson-Touch is indeed alive to-day in the deeds of our great sea-warriors—Jellicoe, Beatty, Tyrwhitt and the others.

This unconquerable spirit of enterprise has found expression in a magnificent ballad of praise of our sailors. Stewart Gardner has put every ounce of fire and enthusiasm into his singing and has secured a performance that will warm the heart of every mother's son of the Sea-Girt Isle.

The noble voice comes out with full-throated ease, and is recorded with justice. Here is a record to please every Briton. (Speed 80)

A hundred years ago, lads,  
When Nelson sailed the seas,  
How proudly from the homeland,  
His ships pass'd on the breeze,  
Each gallant sail a-gleaming,  
Each valiant heart a-glow,  
Until upon the waters  
He found at last the foe.

'Twas the Nelson-touch they felt then,  
The Nelson-touch that day,  
We fought and died for England,  
And beat 'hem in the fray!  
The foe might twist and turn, lads,  
But this has got to be,  
The Nelson-touch soon laid them low,  
And swept them from the sea!

A hundred years have pass'd, lads,  
There's danger South and North,  
And with its pennants flying,  
Our mighty fleet goes forth,  
And in each sailor's heart, lads,  
A-speeding o'er the main,  
The spirit of that hero wakes,  
And leaps to life again!

It's the Nelson-touch they've got, lads,  
The Nelson-touch once more,  
They'll fight and die for England,  
As in the days of yore!  
The foe may twist and turn, lads,  
But this has got to be,  
The Nelson-touch will lay them low,  
And sweep them from the sea!

(Reginald A. Knight)

Words printed by permission of the publishers. Metzler & Co., Ltd.

# NEW RECORDS

## Miss PALGRAVE TURNER (contralto)

(with orchestral accompaniment)

10-inch record, 3s. 6d.

2-3072 **There's only one England** *F. S. Bréville-Smith*

**T**HE return of this favourite contralto to the Supplement will be hailed with delight by all who appraise first-class contralto singing at its due worth. Miss Palgrave Turner has an enviable position in the concert world and her record of this patriotic song will claim immediate attention.

The sentiment of the work is high, and the message it carries of "God's land, home of the free," will find an echo in your own heart, surely. The majestic tones of the fine, generous contralto voice are splendidly caught in the record, which reveals the artistry of a singer of high interpretative power. (Speed 79)

*Published by Chappell & Co., Ltd.*



Palgrave Turner

## Mr. CHARLES TREE

(with pianoforte accompaniment)

10-inch record, 3s. 6d.

4-2544 **The Somerset Farmer** *Lane Wilson*

**W**HEN Charles Tree is presented in a song of Somerset, he is in a medium which he has made peculiarly his own. The burr and intonation he imparts to his singing voice are deliciously true. He revels in his song of the Somerset Farmer, and conveys his own evident enjoyment to the listener. As a piece of character singing it is unsurpassable. The song has a quaint charm of its own.

*Published by Cramer & Co. (Speed 79)*

# "His Master's Voice"

*Margaret Cooper in a wonderful imitation*

Miss MARGARET COOPER at the Piano

10-inch record, 3s. 6d.

2-3071

Visitors *Waddington Cooke*



Margaret Cooper

THE many charming records given us by Margaret Cooper from her seat at the piano have made us familiar with the unique versatility of this entertainer. In her record of "Visitors," however, we gain an insight into an aspect of her talents which is as surprising as it is enchanting.

For the nonce, she becomes the "kiddie of the house" to which the Visitors come. The words printed below give an inkling of the delineation, but one must hear the record to even realise how intimately the artist has studied the child mind—and how closely she has observed the ways of the pouting little mites. It is a revelation of art and child-study: wonderful is the way she melts off into the region of tears with its hinterland of sulks—delicious the wind-up of the half-choked word "some-one else's . . . house!"

(Speed 79)

When little boys come in to lunch  
And stay till after tea,  
My mother says: "How kind they are  
To come and play with me!"  
They take my marbles, break my toys,  
And when I want to fight,  
My mother says: "They're visitors,  
And I must be polite."

"Give George the whip," she says, "and yo  
Can be the little horse, darling,  
And "He must have the biggest pears,"  
And "Be the King, of course,"  
When we are hunting, he's the "cat,"  
I'm just the frighten'd mouse;  
I'd rather be the visitor  
At someone else's house.

(Helen Hay Whitney)

*Words printed by permission of the publishers, Chappell & Co., Ltd.*

# NEW RECORDS

## Miss GWENDOLINE BROGDEN

(with orchestral accompaniment)

10-inch record, 3s. 6d.

2-3070

I'll make a man of you  
"The Passing Show"

*Finck*

THERE are few more popular figures in light musical productions than vivacious Gwendoline Brogden (in private life Mrs. Basil Foster) who at present is winning all hearts as Jewel Juggernaut in "The Passing Show of 1915" at the Palace Theatre.

Her best numbers of this new Revue we issued some weeks ago. There is an insistent demand, however, for her electric song from last year's revue, "The Passing Show," "I'll make a man of every one of you," in which Miss Brogden tells how every night she has a different *beau*—and makes a man of the lot!

The music is Finck at his brightest and best; the song haunts you and will not leave you alone. The chorus has a ceaseless lilt that fascinates, and the way Miss Brogden sings it is infectious. The lively little Revue actress shines like the star she is in this clever recruiting song.

(Speed 79)



The picture shows Miss Brogden  
"listening to herself" at a  
Cabinet Grand.

Gwendoline Brogden

Published by Francis, Day & Hunter

## Mme. CLARA BUTT

WE are happy to be able to present the Voice of the Century in two numbers which display its rare charm, richness and variety, as well as that big humanity which one senses so remarkably at a Clara Butt concert.

### THE RECORDS

12-inch record, 12s. 6d.

(with orchestral accompaniment)

**03399** God shall wipe away  
all tears, "Light of the  
World" *Sullivan*

Sullivan's sacred work contains many fine solos: none more striking than the present one. For sheer majesty of vocalization, certainty of note, beauty of tone it would be difficult to find a peer for this record, even among Mme. Clara Butt's existing collection. Full orchestra though there is, the Voice dominates — yet without insistence. (Speed 78)

10-inch record, 8s. 0d.

(with pianoforte accompaniment by  
Mr. Harold Craxton and organ by  
Mr. Arthur Adfrey)

**2-3056** My Son del Riego  
The great contralto casts her spell over the listener from the gentle invocation "My son! My son!" with which Señora del Riego's song opens — to the last bar of this expressive air. Her voice rings with human appeal. The organ accompaniment is rich, but the organ tone pales before the magnificent singing of Mme. Clara Butt. The performance is impressive to a degree. (Speed 78)

Published by *Gramophone & Co., Ltd.*



Mme. Clara Butt sings exclusively  
for "His Master's Voice" records.

#### Words of GOD SHALL WIPE AWAY ALL TEARS

The Lord is risen,  
He will dwell with men, and they shall be His people!  
And God shall wipe away all tears from their eyes,  
There shall be no more death, neither sorrow nor crying,  
neither shall there be any more pain.  
For the former things are passed away.  
Behold I make all things new, saith the Lord.  
Words printed by permission of the publishers,  
*J. B. Cramer & Co., Ltd.*

# "His Master's Voice"



## Mme. CLARA BUTT

*gives Red Cross Concert*  
**before the King and Queen**



On May 13th, Mme. Clara Butt gave a charity concert that stands unique in history. With her appeared her husband, Kennerley Rumford, who obtained special leave of absence from the Blue Cross at the front; the Massed Bands of the Guards, under Mackenzie-Rogan, and a choir of no fewer than 250 renowned singers, including Kirkby Lunn, Ruth Vincent, Edna Thornton, Carmen Hill, Gervase Elwes, Hubert Eisdell, Radford, Dearth, Ben Davies, and even Edward Lloyd, emerging from his retirement. Their Majesties the King and Queen attended, and the scenes were historic. New records by the Voice of the Century are announced on pages 12 and 13.

# NEW RECORDS

## Descriptive Record

(prayer and exhortation by the Rev. J. R. Parkyn)

12-inch record, 5s. 6d.

09284 **Divine Service in Camp** arr. by Vivian Bennetts

WE have already perpetuated the forms of Divine Service on a Battleship and on a Battlefield. All will be interested in a third record giving Service in Camp, which comes all the more timely at a moment when the hundreds of thousands of men in training are just being transferred from barrack and billet to canvas.

The bugle sings out its commands—the band brings along the squad for Divine service—"Halt!"—"Stand at ease!" The hymn "Fight the good fight," is announced and sung. The chaplain gives up "thanks for the opportunity of serving our country at this time as loyal sons of the Empire"—an impressive phrase. Altogether a very interesting record of a happening in the lives of budding Tommies, who carry the lesson with them into the trenches and fight like heroes.

(Speed 78)

### TABLE OF APPEARANCES of WELL-KNOWN CONCERT ARTISTS who make "His Master's Voice" Records

VIOLET ESSEX .....	Liverpool.....	June	1, 2, 3, 4, 5
	Swansea .....	"	14, 15, 16, 17, 18, 19
CRAMPTON CONCERT PARTIES— "The Cigarettes" .....	Penarth .....	"	1—6
	Cheltenham .....	"	7—13
	Nottingham .....	"	14—20
	Norwich .....	"	21—27
	Herne Bay .....	"	28—30
"The Curios" .....	Broadstairs .....	"	1—5
	Norwich .....	"	6—12
	Harringay .....	"	13—20
	Whitley Bay .....	"	21—26
	Burton-on-Trent .....	"	27—30
PALGRAVE TURNER...	London Opera House (Russ. & French season	"	1—5, 7—12, 14, 15 17—19, 21—25,
	Newcastle .....	"	28—30
	Brighton .....	"	16
		"	26

## Humorous

TOM CLARE

(with orchestral accompaniment)

12-inch record, 5s. 6d.

02570 Once the Kaiser's Army *arr. by Tom Clare*



Tom Clare

TOM CLARE, but *not* at the piano, for once. He has faced the recording horn with an orchestra this time, and has let himself "rip" in the singing of one of his smartest topical songs. We know you will agree as to the song being a "topping" one when you hear it.

The tune, archly enough, is "John Brown's Body." The words are—well, they "rub in"

what each of the Allies is serving up to the Goose-step legions. Cutely enough, at the end of each stanza, breaks in the motif of the National Air of the nation concerned—"which alone is worth the money!"—Can one forgive Tom that pun on Serbia?—Perhaps, seeing how merrily he carols this ripping new song. This is a record that cannot fail to find a way into every home! (Speed 80)

F. CHATTERTON HENNEQUIN

(with pianoforte accompaniment)

12-inch record, 5s. 6d.

01113 Spotty *Hennequin-Parker*

ON every side were exclamations of delight at the Kitchener's Army monologue, entitled "The Scrapper and the Nut," with which Mr. Hennequin made his bow on records last month.

# NEW RECORDS

The second number is a little study of one "Spotty," a bore to his company by the "side" he puts on, on the strength of a smattering of French which he inflicts on his fellow Tommies without any provocation.

The story, unfolded by Spotty's mate, shows that despite the many jeers he has to "hand out," he has a sneaking pride in "Spotty," who even at the end, with a bullet in him, bids his pals farewell in execrable French. A study in Army types and in cockney French—humorous and intensely human. Delivered with striking forcefulness by the author, who shows himself a sterling artist. (Speed 80)

*Published by Reynolds & Co.*

## NEW REVUE Records 5064 Gerrard ALHAMBRA REVUE

### MURRAY JOHNSON and CHORUS

*(with orchestra) 12-inch, 5/6*

✓ I want to go back to Michigan 02573  
*Irving Berlin*

### MURRAY JOHNSON and CHARLES STEWART

*(with orchestra) 10-inch, 3/6*

On the 5.15 Marshall 2-4252

### DE GROOT and the Piccadilly Orchestra

*10-inch double-sided, 3/6*

(De Groot now conducts exclusively for "His Master's Voice" records)

What happened in the Summer }  
Time } *Ayer* B286

I want some loving *Ben Styler*

### THE MAYFAIR ORCHESTRA

*10-inch double-sided, 3/6*

He's a Ragpicker *Irving Berlin* } B289  
The Mississippi Barbecue *Reed* }

At the Fox Trot Ball, that's all }  
*Ayer* B287

I want to go back to Michigan }  
*Irving Berlin*

### *Previously issued*

### MURRAY'S RAGTIME TRIO

*(acc. by the MAYFAIR ORCHESTRA)*

*12-inch double-sided, 5/6*

Beets and Turnips—Fox Trot } C399  
Hors d'oeuvres—Fox Trot }



*From the famous Simpson Poster*

# TWO NEW records by **Harry Lauder**

*— the highest - paid  
entertainer in  
the world*



12-in. records, 5/6 each

**The British Bull-  
dog's watching at  
the door (Lauder) 02571**

A lilting patriotic song  
with wonderful vim  
and tunefulness.

**Jean (Lauder) 02572**

Another Lassie song in  
the finest Lauder  
vein. (Speeds 78)

*Published by Francis, Day & Hunter*

*New Lauder records!*

*What a world of expression and  
intimate art that conveys!*

*The world - renowned Scotch  
comedian has instilled his very  
own genius into these inspiring  
records, which are just Harry  
himself. Both titles should prove  
enormous favourites all over the  
kingdom.*



# NEW RECORDS

## NEW DOUBLE- SIDED RECORDS *Bands*

BAND OF H.M.  
COLDSTREAM GUARDS

(conducted by Capt. J. Mackenzie-  
Rogan, M.V.O., Mus. Doc., Hon.  
R.A.M.)

12-inch double-sided records, 5s. 6d.

- C 402 { **Il Bacio** *Arditi,*  
*arr. by Mackenzie-Rogan*  
 (cornet solo by Corporal  
 G. Morgan)
- { **D'ye ken John Peel**  
**—Descriptive**  
*arr. by Shipley Douglas*  
*Published by Hawkes & Son*
- { **The Friendly Rivals**  
*C. Godfrey*  
 (cornet duet by Corp. G.  
 Morgan & Musician  
 G. Barr)
- C 403 { *Published by Chappell & Co.*  
*Ltd.*
- { **By the Swanee River**  
**—Descriptive**  
*arr. by Myddelton*  
*Published by Hawkes & Son*

ON one side we have the  
 lilting strains of the be-  
 loved "Il Bacio," the  
 cloying solo air being taken by  
 a cornettist of great artistic  
 feeling, while the band backs



Capt. Mackenzie-Rogan

(Senior Bandmaster of British Army)

# "His Master's Voice" 99

up impressively. The beauty of ensemble is remarkable. On the reverse, a descriptive treatment of John Peel in Shipley Douglas' finest vein. It is difficult to imagine a lovelier record.

The "Friendly Rivals" is out of the common. The two cornets vie with each other in charming the ear, while the rest of the instruments spur them on. We think the result must be a tie—both players are wonderful. The fourth item of the two double records is replete with most delightful effects which call for encore after encore in the playing. (*Speeds 80 & 79*)

## METROPOLITAN MILITARY BAND

12-inch double-sided record, 5s. 6d.

- |       |   |                                                                                                                        |                |
|-------|---|------------------------------------------------------------------------------------------------------------------------|----------------|
| C 401 | { | <b>Our Fleet</b>                                                                                                       | <i>Safroni</i> |
|       |   | (composed by a Sailor and dedicated by permission of Lady Jellicoe to Admiral Sir John Jellicoe and the British Fleet) |                |
|       |   | <i>Published by Boosey &amp; Co.</i>                                                                                   |                |
|       |   | <b>Salute the Allied Flags</b>                                                                                         | <i>Gilott</i>  |
|       |   | <i>Published by Gould &amp; Co.</i>                                                                                    |                |



Admiral Jellicoe

**A** SAILOR'S composition, dedicated to Admiral Jellicoe and the British Fleet! Interesting fare, indeed! The music is striking and redolent of the indomitable fighting spirit of the Navy and its bulldog leader—the admiration of the world!

The Allied Flags number has a strongly national flavour. The band perform with astonishing virtuosity. (*Speeds 79*)

# NEW RECORDS

## DE GROOT & THE PICCADILLY ORCHESTRA

12-inch double-sided record, 5s. 6d.

- |       |   |                                       |       |
|-------|---|---------------------------------------|-------|
| C 400 | { | When the Angelus is ringing           | Grant |
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03396 I don't seem to want you when you're with me Miss Margaret Cooper  
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